

Shameless audio description: the art of describing erotic scenes in Brazilian film “Future Beach”

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Translation as an authorial process

- Rosemary Arrojo (1992)

Translator is considered a producer of meanings instead of a protector of original meanings.

Rosemary Arrojo (1994)

- “While tradition has generally viewed translation as a transparent, impersonal activity which is expected to recover — and to be blindly faithful to — the supposedly stable meanings of an author, contemporary, postmodern theories of language are beginning to recognize the inevitable echoes of the translator’s voice in the translated text”.

Lawrence Venuti (1998)

“a translation, like any cultural practice, entails the creative reproduction of values”.

Audiodescription

- Intersemiotic translation (Roman Jakobson, 1995)
- Interpretation of verbal signs by means of non verbal sign systems
- Reverse order (Díaz- Cintas): AD can be defined as the translation of images (visual signs) into words or texts (verbal signs).

Brazilian AD guidelines

- Each AD insertion in timestamp takes place preferably between dialogues and it does not interfere on musical and sound effects (p.11).
- *Guia para produções audiovisuais acessíveis*. 2016.

“Future Beach”- Praia do Futuro

- Directed by Karim Aïnouz
- Brazilian actors Wagner Moura and Jesuíta Barbosa
- German actor Clemens Schick
- The movie is divided in three chapters and it was filmed in Brazil and Germany.

Future Beach's AD

- The AD script was created by Ana Rosa Bordin Rabello and Raissa Gregori (Mais Diferenças) and it was first released on Whatscine app used on accessible sessions of the film in São Paulo.
- The DVD contains the same AD and according to Rabello:
- “Translate such wealth of details was a great challenge but it was also very satisfying for us”.

- The film is divided into three parts:
- “The drowned man's embrace”: 1 erotic scene.
- “A hero split in half”: 2 erotic scenes.
- “A ghost who speaks German”: 0 erotic scenes.

First scene:

“The drowned man's embrace”

Donato and the German inside a car

IN THE CAR, THEY HAVE SEX IN A NEARLY VIOLENT WAY.

THE GERMAN IS OVER DONATO.

WITH STRENGTH, THE GERMAN'S ARMS REST ON THE LOVER'S BODY AND WITH ONE HAND HE TRIES TO REACH HIS FACE.

DONATO SHOWS SATISFACTION AND FATIGUE.

Comments

- “nearly violent way” X “Donato shows satisfaction and fatigue”.
- In this chapter the characters have just met after a very tragic episode.
- AD becomes clear that the sexual relationship between the two characters was pleasurable but brute.

Second scene: A hero split in half

- Conrad's apartment in Berlin.
- French song "Aline" (Daniel Georges Jacques Bevilacqua/Christophe, 1965).
- A seduction game that is extremely visual, using role-playing, dances and gestures made by the couple.

AD

- IN THE HOUSE, ON THE WALL, AT THE LEVEL OF THE GERMAN'S HEAD, A FRAME WITH A GIRL'S FACE THAT, WITH HIM STANDING IN FRONT OF IT, GIVES THE IMPRESSION THAT HIS FACE IS FRAMED.
- HE DANCES.
- RAISES HIS ARMS, SENSUALIZES.
- DRAMATIZES.

AD

- IN THE FRAME, THE GIRL SMILES.
- HE SLINKS GENTLY.
- HE BEGINS TO TAKE OFF HIS COAT, DONATO APPROACHES, TAKING OFF HIS COAT TOO.
- THE LEATHER COAT HITS THE GROUND.

AD 36'35''

- THEY LOOK EACH OTHER WITH DESIRE.
- DONATO WEARS A RED T-SHIRT WITH LONG SLEEVES. HE PICKS UP THE FRAME ON THE WALL AND PLACES OVER HIS FACE.
- FACING EACH OTHER.
- THEY SEDUCE ONE ANOTHER AND EMBRACE.

AD

- FOREHEAD WITH FOREHEAD, LIPS ALMOST TOUCHING.
- THEY DANCE WITH THEIR ARMS TOUCHING THE AIR.
- NAKED BREASTS, KISSING.
- DONATO PUSHES THE GERMAN.
- HE LOWERS HIS PANTS, DONATO APPROACHES.

AD

- WITH THEIR PANTS LOWERED, THE GERMAN GRABS DONATO'S BOTTOM, THEY HOLD ONE ANOTHER WITH VIGOR AND INTENSITY.

Comments

- Intimacy of the couple.
- In the script the word “seduce” appears twice and other verbs, such as dance, dramatize, embrace and kiss also help to describe their close relationship and affection.

Final considerations

- The audio describers of this project were able to be faithful and creative at the same time offering to visually impaired people the opportunity to understand the eroticism on different scenes.

References

- Arrojo, Rosemary. 1994. "Fidelity and the gendered translation." *TTR* (72): 147–163.
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